

American Art News

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ART AT THE PEACE TABLE

"When Napoleon carried off the Apollo Belvedere from the Vatican and had it set up in the Louvre, he expected it to stay in Paris forever. He and his fellow consuls, Cambacères and Lebrun, took part in the ceremonies of installation. Their signatures were affixed to the statue in a tablet of bronze. Everything about the Napoleonic scheme of aesthetic loot was regarded as settled, permanent. He brought home literally thousands of works of art from his campaigns. But the Apollo went back to Rome as early as 1816. The reader who took pains to check up the wanderings of the paintings and sculptures in the galleries of Europe would be astonished to find how many of them once sojourning for a time in the huge museum by the Seine. He will realize, then, how just the Allies were when they reckoned up accounts after Waterloo. They will be even juster, in all probability, when they reorganize the map of Europe this winter; but where once they restored works of art to places from which they had been reft, they ought now to do some drastic moving of another kind.

Asks Germany to Pay

"A sub-committee of the Mayor's Committee of National Defense has passed resolutions asking the President to present the claims of art at the peace table. It is proposed that Germany be made to pay in part for her destruction of cathedrals and other monuments by transferring to her conquerors paintings and sculptures to be selected from her own collections.

"From the beginning of the war this idea has been repeatedly advocated, and we hail the aforesaid resolution with unqualified approval. As a matter of fact, we believe the French, Belgian and Italian authorities have long contemplated drawing parts of their indemnities from German museums. They would be justified in morals in so doing, and if they needed any diplomatic warrant they have that ready to hand in the famous 'terms' elaborated by the egregious Count von Roon. According to his program, it will be remembered, which was undoubtedly the official program of the Hun Empire, the art treasures of France were to be given up when the Kaiser and his fellow connoisseurs sat down for their dinner in Paris. The Louvre was to be emptied into the Kaiser Friedrich Museum. The symbols of the world's culture were to be impounded under the seal of Hunnish kultur. That the triumph of the Allies alone prevented this wholesale theft is shown by what happened in Russia. One of the first things the Hun did there was to strip the Hermitage.

Stolen Art Returned?

"It is said that since the signing of the armistice quantities of works of art stolen from Belgium have been returned to Brussels and other cities, with the lying explanation that they had only been removed for safekeeping. Belgian and French curators, we may be sure, have kept tally on all the treasures of which they have been robbed and will insist upon the restoration of every last object taken into Germany. But numberless paintings and other movables have been destroyed, and architectural monuments of immeasurable value have gone beyond all possibility of re-creation. Rheims and Ypres are but symbolical of an immense loss. In other words, the contents of the German museums, though they be valued at millions—and they rightly are—would pay only in part for what the Hun has ruined in the countries he has ravaged. The contents of those museums should be taken over by the Allies, sifted by a well instructed commission, and a due proportion distributed in Brussels, Paris and Rome, the transfer being made a legal part of the peace treaty. If 'ship for ship' why not 'picture for picture'?

That Da Vinci (?) Bust

"There is the more reason for carrying out this perfectly equitable plan of reparation in that the German is congenitally unfitted to appreciate the masterpieces which his vanity and greed have led him to assemble. We need cite but a single incident, that of the celebrated wax bust of 'Flora,' purchased by Dr. Bode as a Leonardo da Vinci, demonstration of the fact that it had been fashioned by one Lucas, a Victorian sculptor of no more than respectable talent, left the German 'authorities' absolutely unmoved. The Kaiser looked it over, he and Bode put their heads together, and forthwith the bust was fixed in the Berlin museum as a Leonardo, to be so considered by all devout Germans until the end of time. Another trait of the Teuton in matters of art is evinced in his treatment of the old masters brought under his hand. It is no-

torious among observers of these matters that he 'washes the face' of an old picture till it shines again. He ruins its bloom in the process, but what does that matter? Like the ugly but fresh paint on the wall, or like the clean pavement out of doors, it proclaims 'German efficiency.'

Natural Custodians of Art Works

"Finally, we would ask these questions: Who are the natural custodians of great works of art, of great sources of spiritual inspiration? The nations of heroic soul who have fought for the preservation of civilized ideals, or the nation of instinctive and organized bestiality that went forth to kill, to torture, to destroy and to despoil? The just principle of reparation through works of art being established, its contrast between the Allies and the Hun should also have its weight. Let it be indeed not only ship for ship, but picture for picture, nay, book for book, bibelot for bibelot, down through

GIFT OF PRE-RAPHAELITE PICT.

"The Triumph of the Innocents," by Holman Hunt, a famous painting, has been presented by its owner, J. T. Middlemore, M. P., to the British Nation, and is now on exhibition in Trafalgar Sq., London.

The artist painted two versions of the picture, of which the Middleton painting is the larger.

Another gift is an early work by J. R. Spencer Stanhope entitled "Thoughts of the Past," presented by Mrs. William Evans to the National Gallery of British Art in memory of her husband, the late Judge William Evans. The picture reveals a woman standing at the window of Rossetti's studio in Chatham Place, Blackfriars, and also gives a glimpse of the river. The figure was painted from a Miss Jones, who often posed for Rossetti. A study for this figure by Spencer Stanhope was recently given to the Tate Gallery by Mrs. de Morgan.

ART SALES AFTER THE WAR

"What effect will peace have on the sale of works of art? That question is agitating those for whom the saying was coined: Art comes after bread. Architects forecast a vigorous return of building; and along with it there will come a revival of the demand for the services of artists and artisans. Painters of portraits and historical pictures will be called upon to immortalize persons and scenes made famous in the course of the war, while sculptors are not unreasonable if they expect a harvest of portraits of distinguished statesmen and of monuments to military heroes.

Art Renaissance Follows War

"Great wars are more likely to be followed by a renaissance of art than by one of literature, not alone because as a general thing nations have physical objects to replace that have been destroyed, and so call for things visible and concrete, but also because abstract ideas at such periods must suffer from the agitation of the times which is adverse, if not fatal, to leisure and to quiet thought. In epochs of stir and action the pause that comes with peace is more favorable to the doer than the thinker. A nation that has a corps of trained artists and artisans ready to resume their tools is pretty certain, with peace, to enter into an era of art. America had such an experience after the Civil War, although the number of her artists and their training left much to be desired. Great masters appear only now and then, but minor artists are like other professionals, in that they can be trained. We are never sure that a corps d'armée contains a generalissimo whose name will echo down the ages, but unless we have the corps, it is unlikely that the generalissimo will appear at all, since the soil on which he grows is lacking.

Artists Ready to Respond

"At present we are in much better shape than we were in 1865. In case the country sees its way to call for art works of the most varied character, from a miniature to a park, from a pocket medallion to a State capitol, the men to respond are here. The general condition of the arts, however, depends on the will and ability of the public to buy works of art. Are taxes on income, are the rise in rents and enhanced cost of living, about to block the buyer of art works? Will they continue to discourage the collector?

A Paradox in Berlin

"A singular phenomenon was reported a few months ago from Berlin; namely, sales of old pictures and bric-à-brac at prices far above those obtained before the war. In part, these values may be attributed to the fall in purchasing power of the mark, but chiefly they are to be explained by the desire to put funds won through munitions and speculation into objects of permanent value that are less easily taxed than others. Besides, being portable, they are fitted for resale in any market, especially the American. It was the peculiar situation in doomed Germany that boosted prices for old pictures during wartime. Elsewhere sales of antiques have been moderate in quantity and not greatly enhanced in price. But there has been no slump. Most antiques of note belong to people of wealth who are not forced to sell. Even in England, where the war strain has driven so hard against well-to-do owners of old masters, there is no sign of lower prices. On the contrary, the steady limitation of such objects, drifting as they do into public collections, has produced greater scarcity and forbidden any shading off of values.

Money Left for Art

"Notwithstanding the unprecedented outpouring of money for Liberty bonds and war charities here, there will be money left for most of the forms of fine and applied art. With the return to building of hotels, schools, and residences, we may expect to see mural painting and sculpture take a new start. Very likely we shall find that good prices are given at the varied auctions of books and prints, paintings, and bric-à-brac, American, European and Oriental art—all the miscellaneous objects that flow toward N. Y. as the great continuous Mayfair of the Western Hemisphere. With peace, a weight of anxiety is already lifted from many a breast. The chance returns to gratify old tastes.

Returning Soldiers With Art Taste

"It may be that the war has done good in widening horizons and improving tastes. Certainly among the millions of young men who have gone abroad a fair proportion will realize what a power beauty exercises on the mind, what call there is for better town modelling and better building in

(Continued on Page 2)



FOUR SAINTS

Fra Filippo Lippi

Copyright by Metropolitan Museum of Art, 1918

the whole long list of things made by man for his delight. Such things have their appointed homes in the vast fabric of society. In Houndom they are in exile."—Royal Courtisoz in N. Y. "Tribune."

MONT'S DESTROYED BY GERMANY

"Le Cousin Pons" says: "Under the above title our eminent collaborator and friend, M. Arsene Alexandre, has published a work of considerable importance, the result of an investigation made by him as Inspector General of Fine Arts, on the monuments that have been victims of the modern Vandals. The documentary proof is irrefutable. Numerous photographs illustrate most poignantly these scenes of horror and desolation."

SENSATIONAL ART FOR BOSTON

Boston will have at the Art Club, under the auspices of the Copley Society, during December the much discussed pictures by the Russian painter, Boris Anisfeld.

LOWETH SUES WORTHY ESTATE

A suit for \$950, brought by Henry P. Loweth, an artist of Holyoke, Mass., against the estate of Frank L. Worthy, late of Springfield, is soon to be tried. The artist alleges that the sum mentioned is due as balance for painting a portrait of Mr. Worthy, that in 1917, Mr. Worthy engaged him to paint a portrait of himself, and agreed to pay him \$1,000 for his services, \$50 of which was paid in account. The portrait is alleged to have been completed in an artistic, workmanlike and satisfactory manner, but, the artist claims, the executrix refuses to pay him for it.

Richard Kimbel announces the sale of a marine painting by Th. V. C. Valenkamph of Gloucester whose work was recently shown at Mr. Kimbel's studio. Mr. Kimbel, a well-known Salmagundian, is showing several attractive canvases of his own—notably two landscapes and a marine.

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ART SALES AFTER THE WAR
(Continued from page 1)

America, what need there is for beauty in the home. These men are not unimpressible, stolid, ordinary folk for the most part. Keen as soldiers to stand among the first, they will be keen to note what is finest abroad and will long to bring their own section of America forward in accord with new standards of art."—Charles de Kay in N. Y. "Eve. Post."

EXHIBITIONS NOW ON**Lafayette Relics at Bonaventure's**

An exhibition of an interesting selection of autographs, miniatures, engravings, bronzes, paintings, furniture, etc., associated with the Marquis de Lafayette, opens today at the Bonaventure Gallery, No. 601 Fifth Ave., to continue through Dec. 14.

A volume from the Lafayette library entitled "De La Caisse d'Escompte," and bearing the Marquis' Super Libris, in a contemporary binding, dated MDCCLXXXV, is one of the gems of the present exhibition.

An officer's sword of the French National Guard, of which Lafayette was commander in chief, of the period of 1789, is also an interesting item. This sword bears the portrait of Lafayette on the hilt supported by flags and the French Coq. The blade is engraved with patriotic inscriptions on either side. A lion's head surmounts the handle.

The exhibition also contains the autographic correspondence between Lafayette and Frances Wright, who wrote "Views of Society and Manners in America," the French edition of which was dedicated to the marquis. Among a number of portraits of Lafayette are the well known mezzotint, painted and engraved by de Becourt, the portrait by A. Scheffer, preferred by Lafayette himself to all other portraits, a portrait bust engraved on glass with cornucopia supporters and doves of peace, another portrait in enamel, with semi-precious stones set around and mounted in gold and silver, with opalescent glass as a border, and a small bronze, full-length statuette by Dalou.

American Drawings at War Salon

A feature of the Allied War Salon, to be held at the American Art Galleries, Dec. 9-24, will be a collection of 200 drawings by the official American artists in France. These drawings, depicting the varied activities of our troops in France, are by the following named artists, who were commissioned captains in the Engineer Corps: Captains Ernest Piezotto, William J. Aylward, Harry Townsend, Wallace Morgan, George Harding, Walter J. Duncan, Harvey Dunn and J. Andre Smith.

The net proceeds of the Allied War Salon are to be given to the Art War Relief.

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FURNITURE
PAINTINGS
RARE FABRICS

Group Exhibit at MacDowell Club

A group of ten artists is exhibiting some 80 oils at the MacDowell Club, 108 W. 55 St., to Dec. 8. There are several good portraits in the display, among which the full length of Miss Emilie Polini by Roland Rood, a three-quarter length of Magistrate Joseph E. Corrigan, and a "Study of a Sailor," both by the same artist, besides a self-portrait, are attractive and interesting work. In the same category must be mentioned the 12 portraits shown by Adri de Groot, the Dutch painter, strongly brushed and good in color. Bertrand Rasmussen's portrait of Jean-Paul Laurens, the noted French painter, is one of the most interesting canvases in the exhibition, life-like and vigorously executed. Mr. Rasmussen shows five other pictures, of which a Charming "Portrait of a Little Girl," a "Study of an Old Woman," and "Interior With Figure" (a graceful nude bathed in floods of golden light), deserve especial mention.

The colorful canvases forming Violet Mege's exhibit speak well for this young artist's promising talent. Born in Algeria of French parents, Miss Mege studied in Algiers with Georges Rochegrosse, who has made his home there for some years past, and her youthful efforts won her the distinction of being sent to Paris by the city of Algiers. After three years at the Ecole des Beaux Arts she was awarded a second "bourse" by the French Government for another term of three years' study abroad. Her Algerian pictures are the most attractive among the 11 oils shown, her brush seeming to revel in brilliant light, sunshine and color, so typical of the country without shade or shadows. The "Graves of El-Ketar" and "Friday in the Graveyard (Algiers)" are realistic renderings of sites well known to travelers and characteristic work of this young artist. Belle Bennett shows a series of marines and a group of sketches, all interesting, the sea pieces being strongly handled and good in atmosphere and tone. G. L. Berg's seven numbers form an attractive group and Arthur Edwin Bye's landscapes are refreshingly green. Ruth H. Hammerslough contributes three pictures good in color and well carried out, while Gertrude Fay Lothrop's two New Orleans scenes, "Doll's House" and "Bourbon Street," are possibly the most attractive works on view, and certainly carry off the palm among the eight canvases of this artist. W. A. Patty's eight landscapes complete agreeably the present exhibition.

French War Posters Shown

At the N. Y. School of Applied Design for Women, 160-162 Lexington Ave., a collection of French posters, recently brought to this country from Issoudun by the sub-director of the aviation canteen there, is on view until Dec. 21.

The collection, while small, contains several posters that have won European popularity, and this is especially true of the "On Les Aura," by Abel Faire, with its tense soldier figure going "over the top" with a shout and of the planting of the liberty banner upon the world as a globe, by Léandre—most symbolic. G. Léandre has designed a poster in connection with a fund for the blind, depicting Mercy as a female figure with sabots, leading a blinded and crippled soldier into a park background.

A poster by Roulbot shows two wounded poilus passing a company of four children with toy accoutrements and a French flag. This is powerful in its appeal. The same artist has utilized the departure of French troops as a poster theme, the mother standing with her two children and babe in arms at the left with a farewell encouragement for the departing fighters. Sem introduces the Bartholdi statue, rising from the intervening ocean against a mackerel sky. Two examples of cretonnes widely used in France, showing figures symbolizing the Allies and French emblems, are also shown.

Miniatures at Arden Studios

The American Society of Miniature Painters is continuing with marked success its twentieth annual exhibition, which opened last week at the Arden Studios, 599 Fifth Ave., to remain until Dec. 11.

This is one of the interesting displays of the season, and it is attracting special attention, being admirably and advantageously arranged in an unusually artistic setting. The showing of examples of pottery from the Durant Kilns in conjunction with the miniatures adds to the charm and artistic atmosphere of the galleries.

Alice Beckington, the distinguished president of the Society, shows a fine portrait of "Mr. Lewis," executed with her well known sureness of touch and skillful treatment. William Sherman Potts has three numbers on the catalog, a portrait of George Lauder, 3rd, one of Mrs. Forest, and last but not least, a delightful little nude coiled up in a graceful pose, so delicately treated that its very nudity is chaste, veiled as it were by the perfection of form and coloring.

Elsie Dodge Pattee, vice-president of the society, exhibits three excellent portraits, "Hope," "Miss Mary N." and "Private William Palmer." William J. Baer's "Jeanne Merck Elsbeth" has attracted much attention and Laura C. Hills' "Edward Everett Hale, 3rd," "Little Agnes," "Portrait of Miss Harlow," and "Portrait of Miss Catherine Everett" are excellent examples of the miniaturist's art. Martha Wheeler Baxter contributes three pictures, a sketch of a "Girl in White" and two portraits, "Miss Phoebe Macbeth" and "Master Charles Sloane," well composed and sympathetic in tone.

The exhibition evidences the high standard maintained by American miniature painters, and only lack of space precludes the mentioning individually of every number on the catalog. The following artists are well represented: Mary Coleman Allen, Margaretta A. Archambault, Eulabee Dix Becker, Clara Louise Bell, John Bentz, Milada L. Bulena, Eva L. Carman, Marjorie S. Collins, Grace E. Daggett, Frances Evans, Annie M. Fenderson, Bernice P. A. Fernow, Harriette Draper Gale, Alexandra Robertson Harris, Margaret Foote Hawley, Cornelia E. Hildebrandt, Ichiro E. Hori, Annie Hurlburt Jackson, Julie Kahle, Margaret Kendall, Elizabeth McG. Knowles, Lydia Longacre, Selma M. D. Moeller, Katharine S. Myrick, Heloise G. Redfield, Jennie E. Sage, Carlota Saint-Gaudens, Edith Sawyer, A. W. Siebert, Mabel Beatrice Smith, Lucy M. Stanton, Maria J. Streat, Mabel R. Welch, Alyn William, and William J. Whittemore, whose charming portrait of "Miss Steuart" is much remarked.

Majestic "Art Salon" Opens

The Art Salon at the Hotel Majestic, Central Park West, at 72 St., under the direction of Dr. Fred Hovey Allen, has opened its season with an opening exhibition of 25 oils by Miss Susan Ricker Knox.

Perhaps the best picture in the display is "The Red Princess," an excellent portrait. "The Awakening" is a presentment of a girl by an open window. There are several studies of Sir Robert Cameron's House and "Larkspur and Canterbury Bells" is a good flower piece. "January Thaw" deals with the Avenue of the Allies. The portraits of Mrs. Russell Doubleday and of Russell Doubleday are faithful likenesses and the "Portrait of Miss Delphine Levee" is an adventure in color.

Henry R. Poore has returned to his home, 45 Ridge St., Orange, N. J., after a long vacation, during which he did much painting at Lyme, Conn., Middleboro' Gloucester, Barney's Joy and Grafton, Mass. At the last placed he painted an equestrian portrait of a well known Master of Hounds Mr. Poore's eyes, which bothered him for some time, are in good shape again.

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Nicoll and Kingsley Memorial Display

The recent deaths of James Craig Nicoll and Elbridge Kingsley have occasioned memorial exhibitions arranged by the Prints Division of the N. Y. Public Library, in the Stuart Gallery (main building, 5th Ave. and 42 St.).

J. C. Nicoll, marine painter and pupil of M. F. H. deHaas, took up the etching needle and joined the N. Y. Etching Club (founded in 1877). For years the exhibition of this club formed a pendant to those of the American Watercolor Society, in the old building of the National Academy, 4th Ave. and 23 St. The impulse for painter-etching, thus given, never quite died out.

Variety in the treatment of water effects appears in Nicoll's work, which depicts many coast and marine subjects.

Elbridge Kingsley was one of that group of men whose production gave what is known as the "American School of Wood Engraving." It was the "new school," aiming at faithful reproduction of the painting or other work of art, developing a flexibility of technique that swept away the purity of the engraved line and achieved astonishing results during that brilliant period of the "eighties" and "nineties." Today, the veteran master, Timothy Cole, and the younger, W. G. Watt, are alone still practicing the art.

War lithographs by Joseph Pennell, Muirhead Bone, Frank Brangwyn and John Copley, and drawings and prints showing the N. Y. Public Library as seen by Hugh Ferriss, Louis Ruyl, C. B. King, J. C. Vondrou, Rudolph Ruicka, B. J. Olssen-Nordfeldt, W. J. Quinlan and Mabel Ward, make up the rest of the display, which will be on view until Jan. 1.

Traveling Exhibition of Industrial Art

The collection of American industrial art, assembled by the Art Alliance of America and shown recently for the first time in the galleries of the Art Alliance, 10 E. 47 St., has started its career as a traveling exhibition at the Rhode Island School of Design, Providence, R. I. The exhibition will go to the following museums in turn: Hackley Art Gallery, Muskegon, Mich.; John Heron Art Institute, Indianapolis; Brooks Memorial Art Gallery, Memphis, Tenn., and others to follow.

Miss Eugenie F. Shonnard, whose "L'Elan Vital" is attracting deserved attention at the "Carry On" exhibition at the Gorham Gallery, has removed her studio from 69 E. 59 St. to 108 W. 54 St.

Miss Sophie Brannan, who spent the summer in Cala., has returned to N. Y. and has taken a studio in the 67 St. Bldg., 27 W. 67 St.

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BOSTON

Paintings of the Bahamas are shown by Mrs. Johanna K. W. Hailman of Pittsburgh at the Vose Galleries. Mrs. Hailman is painstaking in all her work. Her color is individual and apparently not intensely affected by climatic and light conditions. The result is a rather cool tonality, and one that many persons will find grateful. The painter appears to find the fullest outlet for her color feeling in her indoor flower studies.

Harley Perkins is showing works representative of his painting for several years past—portraits, still lifes and figure studies—in which he induces a progression toward mastery of an individualistic method of applying color in contrasting and complementary slanting streaks which are intended to "mix in the eye," and which often do mix to a considerable extent. There is a genuine glow in the flesh tones of the "Girl With Pitcher." In several others a distinction of tonal quality is achieved, once the spectator hits upon precisely the right focus.

Paintings by Marion Boyd Allen and sculptures by Anna Hyatt and Brenda Putnam are on exhibition at the Copley Gallery. Mrs. Allen, always a competent painter, inclines to the concrete and specific in all her work, with the result that her figure pieces, despite symbolical titles such as "The Socialist," "Firelight" and "Fatherhood," remain, strictly speaking, portraits, and well painted portraits let it be added. Both Miss Hyatt and Miss Putnam, on the other hand, are instinctive symbolists, and both have done forceful work in the small pieces of their current show. Miss Hyatt's "Stretching Panther" is at her highest point of emotion and thought. Miss Putnam's "Le Leuthier de Cremona" stirs the imagination because of the sculptor's reticence, which compels the observer to discover his own interpretation of her two figures struggling out of the chaotic lump.

The Vose Galleries are preparing an exhibition of etchings made by Cadwallader Washburn in Siam.

Louis Kronberg is having his turn in the Guild of Boston Artists shows, and as always with the artist's work, interest centers in his studies of ballet girls. Mr. Kronberg, by the way, has been invited to contribute a "one-man" show to the list of rotary exhibitions arranged by the association of museum directors.

Ernest Sherburne.

An exhibition of watercolor paintings by Prosper L. Senat, is on at a local gallery. "This collection of 30 large landscapes," says Mr. W. H. Downes in the Boston "Transcript," "includes motives from Italy, Dalmatia, Morocco, Mexico, Bermuda and the Bahamas. The pictures have the aspect of oil paintings rather than watercolors. They are framed in temporary exhibition frames, and are not covered by glass. Mr. Senat is fond of the effects of rustic scenery, and he has a predilection for roads, especially for those country roads bordered by shade trees and tropical shrubbery and stone walls and hedges. There is a not unpleasant touch of the now old fashioned taste for scenic compositions, for the purely picturesque, and the local color of the places visited by the painter, notably Nassau and Bermuda.

PHILADELPHIA

The Medal of Honor of the Pa. Society of Miniature Painters has been awarded to Margaret Foote Hawley, exhibitor of the work entitled "Profile of Mary Foote," in the current exhibition of the society at the Pa. Academy. Anticipating unusual activity expected in the way of erection of memorial monuments of all kinds sure to follow the conclusion of peace, a meeting of leading architects and artists was recently held at the Philadelphia Sketch Club to discuss the matter, and resolutions were passed favoring the engagement of only the highest grade of artistic ability in the design and execution of such monuments. When one recalls the numerous grotesque objects in stone and bronze scattered all over the country figuring as soldiers' monuments, erected subsequent to the Civil War, this action of local artists seems quite timely. Primarily it is a question of architectural design and the presence at the meeting of Horace Wells, Sellers of the Phila. chapter of the Institute of Architects, gives some color to the supposition that the influence of that organization will be used in the steps necessary in the selection of competent architects and sculptors. Many sad experiences in this city with what is known as art politics has decided the choice of those entrusted with designing most of the local municipal monuments, often with results not creditable to the reputation of the public taste in matters of adornment of thoroughfares and parks.

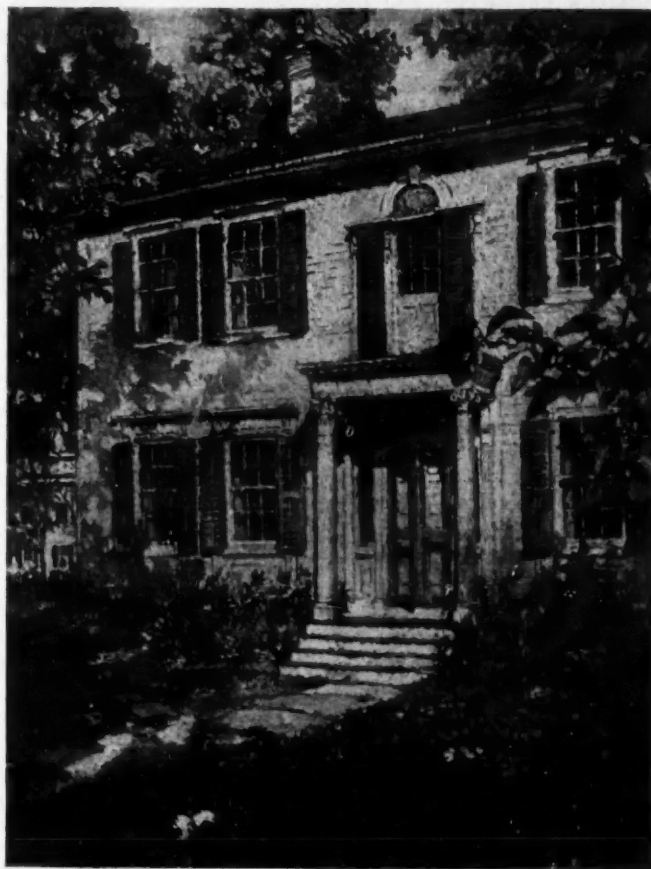
Legal interpretation of the last will and testament of the late John G. Johnson will

CLEVELAND

With the lifting of the influenza ban the Cleveland School of Art has inaugurated a new educative work born of the reconstruction period. Co-operating with the Red Cross and with Western Reserve University, night classes in educational therapy have been opened at the school, the full course to run thirteen weeks. These classes are open free to any one pledging teacher's services to crippled and disabled men returning from war. The work includes instruction in drawing, painting, illustrating, sculpture, needlework, lace making, embroidery, basketry, pottery, leather work, jewelry and other metal craft, printing and library science. Field work will be done in co-operation with the city's Welfare Federation.

The Museum has resumed its interrupted exhibition of tapestries in charge of George Leland Hunter of N. Y., who gives daily lecture promenades through the galleries. The collection will remain here until Dec. 2. Henry Ravell, artist photographer, is well represented in the print gallery by a collection of his gum prints of Mexican and Southern Californian scenes and types. Under his artist guidance the process gives a painter etching quality to the pictures, ancient Mexican architecture and the weird old cypresses of the coast lending themselves to the making of extremely decorative prints.

The Cleveland Art Association is holding its annual exhibition of oils and watercolors, landscapes predominating as usual. Shirley Barrick shows a young Cossack,



OLD HOUSE, WESTPORT, CONN.

Colin Campbell Cooper

Winner Hudnut Prize, N. Y. Watercolor Club Display

soon be asked from the Orphans' Court. It is also reported that the Pa. Company for Granting Insurance on Lives, and Morris B. Saul, the only surviving executor since the recent death of Frank P. Prichard in Mr. Johnson's law firm, will join in the petition for an interpretation by the court. The original will made in 1912 specifies that if the city takes the collection of art works bequeathed to it, and if there be not a proper building in existence for exhibiting the same, then there shall be erected such a building upon some central site in the city or some proper and accessible point in Fairmount Park. By the terms of a codicil dated Feb. 12, 1917, the Johnson home is given to the city for an art gallery. This is now said to be entirely inadequate for the purpose and therefore the executors are to apply for enlightenment from the court as to whether the collection can be installed in a municipal building. If this is done the Johnson home reverts to the estate. The collection of art objects has been removed to a storage house, but apparently nothing has been done in the way of altering the residence into an art gallery. Eugene Castello.

Tolentino Art Gallery

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PROVIDENCE

The Providence Art Club is fortunate in being able to offer for the approbation of art lovers a collection of sanguine portraits, watercolors, etchings, and pencil drawings by Arthur William Heintzelman. The work of this young artist attracted favorable comment when seen at the same gallery on a previous occasion, but there is a distinct advance to be noted in the present exhibition. The 23 portrait drawings evince in every instance the same delicate, graceful refinement of draughtsmanship which is the distinguishing feature of Mr. Heintzelman's art. Such precision and nicety of line, coupled with a graceful abandon to the sheer beauty of drawing, commend themselves to the serious attention of collectors and connoisseurs.

The 20 etchings are in each case entirely commendable, although one misses a few of the pronounced Jewish types of a year or so ago. In the group of 14 watercolors, all views of East Gloucester, Mr. Heintzelman has added a note of joyousness and it is gratifying to learn from a study of these paintings that the artist possesses a decided appreciation of color in addition to his ably demonstrated mastery of line. The pencil drawings which complete the collection are another avenue for the display of the artist's versatility.

It is a hopeful sign for the coming local art season to add that a fair number of sales have been made in this exhibition.

Several large outdoor paintings on canvas have been made lately in connection with advertising various war relief works. Sidney R. Burleigh, H. Cyrus Farnum, Stacy Tolman, Percy F. Albee, F. Usher de Voll and H. Anthony Dyer, have each assisted in this movement.

The annual thumbbox show will soon open at the Providence Art Club. Most of the local artists will contribute.

Among recent acquisitions by the R. I. School of Design is Charles Hopkinson's "Portrait of His Daughter," purchased with the income from the Jesse Metcalf Fund. The canvas was a feature of the annual fall exhibition of American paintings in the museum galleries and has been loaned by the school to the Worcester Art Museum.

A remarkable Persian grave monument of Abdul-Ghassen, dated 1371, has also been acquired, a rare example of carving of the period.

W. Alden Brown.

Mr. and Mrs. O'Hara have just purchased the Bates homestead at Darien, Conn. The house is 150 years old, and the couple intend to establish there a kiln for the production of their distinctive pottery.

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

CLAUSEN CASE RECALLED.

The death of William T. Evans, whose obituary will be found in another column, recalls the so-called Clausen case which was a cause celebre in the American art world from 1907-1910.

William Clausen, a picture dealer, who had for some years been a close friend and associate of Mr. Evans and the late Henry W. Ranger in the Lotos Club, all calling each other by their first names, sold to Mr. Evans about 1906 three pictures, among others, one attributed to George Inness, and the other two, "Old Mill-St. Cloud" and "Landscape-St. Cloud," attributed to Homer Martin, for the sum of some \$6,000 or \$7,000. Later on Mr. Evans presented these pictures with others to the National Gallery of Washington. Meanwhile there had been some friction between the wives of Arthur Dawson, an artist and restorer, and Mr. Ranger at the summer resort of Lyme, Conn. Dawson was also a member of the Lotos Club and a friend of Evans, Ranger and Clausen. During the late winter of 1907 Mr. Ranger paid a visit to Washington and went to see the Evans pictures, then on loan exhibition at the Corcoran Gallery. He is said to have pointed out the Inness and the two Homer Martin pictures to a Miss Leila Mechlin, a Washington art writer, and soon afterwards Miss Mechlin, during an inspection of the said pictures with Mr. Evans is reported to have imparted some information to the latter, which, while he was incredulous for a time, resulted on his return to New York in his asking his attorney, Mr. Frank R. Lawrence, president of the Lotos Club, to call upon Clausen and demand back from him the moneys paid for the three works on pain of a suit at law. Mr. Clausen refused to repay the moneys or take back the pictures, and a day or so later the N. Y. Herald was telephoned by an unknown person from the Lotos Club that a story could be had of spurious pictures. The "Herald" followed up the "tip," and next morning published a column article in which Clausen was said to be accused with Dawson of manufacturing and selling spurious paintings.

NASCITUR RIDICULUS MUS

And after all the shouting and the tumult over, the feared tax on art works sold, of 25% in the new Revenue bill, and the relief of the imposition of only 10%, comes the news of the last revision, which scales the art tax down to 5%.

With the almost negligible revenue that a 5% tax will bring, and with the war at an end, why should there be any tax on art at all? It is difficult to explain upon what grounds the Senate Finance Committee felt it necessary to impose this 5% tax, which will only make for annoyance and delay to art dealers and collectors and bring little revenue return. It is truly a case of "Parturiunt montes, nascitur ridiculus Mus."

The article created a furore in the clubs, studios and galleries, and there were interviews with Evans, Clausen, Dawson, and others galore. Clausen showed fight, and was supported in his stand by the late Hopkinson Smith, Edward Gay the artist, and others. The case was set for trial, but meanwhile George Inness, Jr., testified that his father had painted the picture attributed to him to his certain knowledge, and the claim against this work was stricken from the complaint. Much bad feeling was engendered in art circles, and naturally the reputations of Clausen and Dawson suffered.

When the case finally came to trial after dragging for two years, in 1909, there was an array of witnesses on both sides. Both Clausen and Dawson denied strenuously the charges against them. Major Hamilton testified that he had accompanied the late Homer Martin when he made the sketch for "The Old Mill-St. Cloud." Hopkinson Smith asserted that the pictures were genuine, as was also the testimony of several art critics who had praised them when on exhibition.

For Mr. Evans appeared Mr. Brownell, the late William Macbeth, and other artists and critics. The fact was brought out that Mr. Evans himself had commissioned Dawson to restore a slight sketch by Wyant "A Windy Day," which he had bought for \$200 and which sold for \$2,200 at his sale in 1899.

Clausen and Dawson admitted that the Homer Martins had been restored, but denied they had been manufactured. Finally the case resulted in a disagreement of the jury, which stood 11 to 1 in favor of Clausen. Dawson was not a party to the suit. Mr. Evans, although bitter over the result and although he threatened to have it retried, never did so and nothing more was heard of it. The "Old Mill-St. Cloud" is now owned by Mr. Evans' counsel in the suit, Judge Hatch of N. Y., who is said to value it highly. It was generally felt, even by Mr. Evans' best friends, that he made an error in bringing the suit and that some of his friends made a worse error in giving the matter publicity when it involved so much doubt, and could have probably been easily settled out of court, as the men had been friends and Mr. Evans was a good customer of Clausen's. It was also felt that Mr. Evans had been "used" by certain enemies of Clausen and Dawson, who aroused his anger, by taunting him on the injury to his reputation as an art collector and connoisseur, in having been, as they claimed, deceived by Clausen and Dawson; to gratify their own spite and desire for revenge.

CORRESPONDENCE

"Copley, Immortalis"

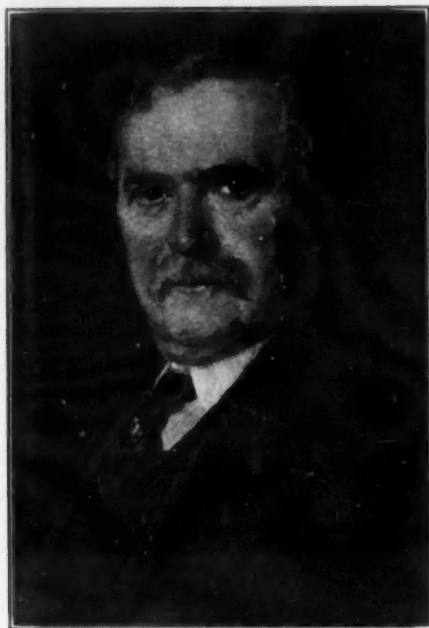
Editor AMERICAN ART NEWS:

Dear Sir:

In reply to Mr. Muller's letter in a recent issue, in re Copley, Theus, etc., I would say that Copley is the only painter of the American Colonial period whose work measures up to the highest demands of portraiture as art. Beside his uncompromising, truth-seeking brush, the "fluent" and often flattering pencil of Stuart gives way. No one knew this better than Stuart himself when he said: "Copley paints the whole man; see the hand or the breast in the portrait of Col. Epes Sargent; art can go no further; prick that hand and blood will spurt forth." Those are the words of Stuart himself. As for Theus, Badger, et al., not all the lances of once proud Prussia, so skilled in blood-letting (from the defenceless) could coax a drop from the effigies painted by those "Limners and Face-Drawers," who marched behind Washington (in the grade with Plumbers and Cordwainers) in the great procession that marked the conclusion of the American Revolution.

N. Y. Nov. 25, 1918

James Britton



From the woodcut by the late Henry Wolf.

William T. Evans

William T. Evans, who, during the period 1890-1912, acquired fame as a collector of American paintings, died at his country home, Glen Ridge, N. J., Monday morning last, aged 75. It was not generally known that he was an Irishman by birth, having first seen the light at Clough Jordan, Ireland, in 1843. His parents were Welsh and Irish, and brought their infant son to America when he was a small boy, settling first at Scotch Hills, N. J., and later moving to Jersey City. Educated in the public schools of Scotch Hills and Jersey City, and the the architectural department of the N. Y. Free School, he entered business life as a clerk in the old drygoods house of E. S. Jaffray and Co. There he attracted the attention of the late Philo Mills and John Gibb, and when these founded their drygoods house, which so long held a prominent place in the trade, they engaged Mr. Evans as their financial manager. He had marked business ability and soon became a partner in the firm and later its president. After the death of Messrs. Mills and Gibb, the fortunes of the firm began to decline. Mr. Evans became involved in real estate speculations, and when the firm's failure became inevitable some five years ago, it was found that his affairs were also badly involved and his remaining pictures became the property of his creditors and were virtually sold for their account at only a fairly successful auction in the Plaza ballroom in 1913. Soon afterward the studios were startled by the report that some of the creditors of Mills and Gibb were about to sue the artists who had of late years sold pictures to Mr. Evans for the recovery of the sums paid them for said pictures, intimating that these had been bought with Mills and Gibb funds. The threatened suits, however, were never brought.

Early Picture Collections

Despite his absorption in business life, as soon as he had acquired a modest fortune, afterwards largely increased, Mr. Evans turned his attention to the collection of pictures. He first interested himself in the modern foreign painters, and from his pursuit of their works received the decoration of St. Michael from the Bavarian government. But after a sale of his first collection in 1890, for \$8,725, he turned his attention to early American pictures. Then with the close of the era of such collectors as the late Marshall O. Roberts, Aug. Belmont, Wm. T. Blodgett and their fellows, whose taste ran to the works of the Dusseldorf and Munich painters, Mr. Thomas B. Clarke, recognizing the worth of modern American pictures and artists, was forming his remarkable collection whose sale in 1899 brought him fame and fortune. Mr. Evans' commercial sense (he was always more or less influenced by commercial considerations in his picture buying) influenced him to follow Mr. Clarke's example, and he began the purchase of American pictures of which he formed two collections in succession, disposed of at two well remembered sales in 1900 and 1913, for the respective totals of \$159,340 and \$213,762.50. These sales were held by the American Art Association in the Plaza Ballroom and attracted wide attention.

"Playing Favorites"

During the formation of his collection of American pictures Mr. Evans bought largely, and while he "played favorites" and consequently built up a clientele of devoted artist followers, his buying brought him good knowledge of American artists and their work, made him a familiar figure in the galleries and studios of the metropolis, and stimulated the interest in modern American painting. This was the best work of his life and by it he should ever be remembered by American artists and art lovers.

He formed early in his collecting career the acquaintance of George Inness, Homer Martin and A. H. Wyant, and his purchase of their works as well as later of that of Blakelock, enhanced the values of said work.

Art Club Activities

Doubtless impressed by the value of membership in clubs which held art exhibitions and had artist members, Mr. Evans joined in succession the Lotos, National Arts and Salmagundi Clubs, becoming chairman of the Lotos Club's art committee, a post he held for many years and which position brought him the friendship of the late Frank R. Lawrence, president of the Lotos, who later became his counsel and acted for him in the famous Clausen case (a breach of club etiquette on the latter's part, as Clausen was at the time a member in good standing in the club). Mr. Evans failed of election to the Union League Club, which he always resented, attributing this to a fellow American picture collector who was a member of the Union League, and never forgiving what he claimed was opposition to his membership on the part of this gentleman, which he attributed to jealousy.

Other Art Activities

In other ways also Mr. Evans fostered American art, giving an annual prize to the best picture in the annual American Watercolor Exhibition, and purchasing pictures at the larger routine exhibitions of the Academy of Designs, etc. About 1901, following the second sale of his pictures, Mr. Evans removed his residence from West 76th St., this city, to Montclair, N. J., where he purchased from the artist George Inness, Jr., the old country residence of the elder Inness "Wentworth Manor." This large house he filled with pictures and he resided there until his failure and retirement a few years ago.

Gift to National Gallery

Soon after his removal to Montclair, Mr. Evans surprised his friends and the art public by a gift of some 100 pictures from his collection to the National Gallery at Washington, and he also donated some 60 more to the newly formed Montclair museum. Until his failure Mr. Evans devoted much attention to his National Gallery gift which formed a nucleus for a large collection now all under his name, and made a number of changes in the pictures originally given, much to the improvement of the collection as a whole.

The incident of Mr. Evans' career, which will be best remembered by the American art public was his prominence in the cause celebre of the Clausen case, the story of which is told elsewhere in this issue.

Mr. Evans married in 1867 Miss Mary Hinman of N. Y., who with five daughters and two sons survives him.

While an able and successful business man in his days of prosperity, Mr. Evans was not generally popular, as he was of rather a morose disposition and had a somewhat vindictive character. He never forgave even a fancied slight or injury, and was bitter against anyone who opposed his wishes. As chairman of the Lotos Club's art committee he cut off from the list of artist writers entitled to cards of admission to the club exhibitions for a long period, some whom he thought had slighted or criticized his pictures adversely, an abuse of authority.

Despite these failings, however, Mr. Evans did great service to the cause of American art and his memory should for this, if nothing else, be respected; while even those who did not like the man were grieved by the misfortunes of his later days, which crushed him and finally caused his death.

BUFFALO

An exhibition of works by French soldier artists at the front is now on at the Albright Gallery. Of the 84 artists represented, 27 have been wounded, five are prisoners in Germany and one has been killed. The families of these artists receive very little from the French Government—a mere pittance, only 25c. a day for their wives and 15c. for their children, so they are almost dependent upon the sale of their husbands' works. Many of the French artist soldiers were not obliged to go to the front, but they enlisted in the French army to fight with their comrades. On the contrary, in Germany all the German artists were prevented from going to the front and worked far behind the lines, where there was no danger, in special war work.

About 500 pictures are shown (many done within a few feet from the firing line), including oils, watercolors, etchings, pastels, wood engravings and pen drawings. M. Leblanc, a delegate of the French High Commission in the U. S., accompanies the exhibition.

There is now in the gallery, in addition to the above important exhibit, a large and representative collection of French posters lent by the National City Company and the important war painting by Edwin Blashfield entitled "Carry On," recently purchased by the Metropolitan Museum.

LONDON LETTER

London, Nov. 10, 1918.

The Autumn exhibition of the Royal Society of Painters in watercolors is of a rather uneven quality. No exhibition, however, can be of mediocre character that contains a thing so eminently successful as J. S. Sargent's "Sketching," a work done in his brilliant style and with his accustomed sureness. G. Clausen is another exhibitor who always maintains a high level of accomplishment. But, as usual, there are on the other hand, numerous examples of the sort of work which in no way furthers the interests of Art or the reputation of the artist, work that one could so well do without that one can only marvel at its constant production. One sometimes wonders whether in the days to come the artist of this uninspired type will not tend to be drawn off into other occupations more readily than in the past. The War has already had the effect of diverting the activities of many an artist into different channels and this tendency, once begun, is likely to develop in the future. In addition, it is possible that, with minds stimulated by all that we have been passing through, one may prove less tolerant of indifferent work and more exacting in our demands in regard to matters artistic.

James McBey's Etchings

The large gallery at Messrs. Colnaghi and Obach's is now occupied by etchings by James McBey. These are of a high order of technical excellence and indicative of steadily increasing powers. His is not work which is profoundly stirring, nor inspired by any very striking personality, but it is invariably pleasant, observant and scholarly. Mr. McBey shows remarkable mastery of lighting and he is particularly happy when depicting the light and shadow of the East. His views of Tetuan, its beggars, architectures and skies, show him at his best, for in these plates he manages in some extraordinary way to convey an impression of the life and color of the place and to get real atmosphere into the scenes. One of the most impressive of the plates is that entitled "Night in Ely Cathedral" in which the dignity of the great interior with its wonderful depth of shadows is very finely portrayed.

Big Men and Toys

One does not usually associate the names of such men as Sir Martin Conway and Sir Herbert Cook with the subject of toys for children, but these two names occur with others of distinction on the Art Committee of the War Museum, which is now organizing a section which deals with toys, both British and foreign, which have been a direct outcome of the War. Many of these are models of the varied paraphernalia of warfare, others are dolls and caricatures representing eminent personalities, both in military and civil life, and others are topical and humorous figures illustrative of particular phases of existence under war conditions. There are also the Toby jugs and the French pottery products of which one may expect a real glut in a short time, and there are numerous mascots of more or less artistic excellence. Even some enemy samples of different types have been secured. As a whole, the collection is of considerable interest, for it is curiously representative of certain phases of artistic production through which we passed during the War. One can imagine with what interest the children, of coming generations will view these relics of a warlike age.

Notable Picture in Gopsall Sale

At the recent sale of pictures belonging to Gopsall, the Leicestershire estate of Lord Howe, an interesting picture came up, ascribed to the School of Rembrandt. This canvas, which was bought by Mr. W. Lawson Peacock for 1,000 guineas, represents "Tobias Curing his Father's Eyes," and was once in the collection of the Danish collector, Jernens of the XVIII century, a millionaire and a man of manifold eccentricities. Good prices ruled throughout the sale.

Glyn Philpot to Paint Bishop

Glyn Philpot has been chosen as the artist who is to execute the portrait of Bishop Wellnd for presentation to the City of Manchester. This painter is rapidly gaining ground in popular favor, his work showing certain qualities which mark it out from the majority of its fellows. His canvases show great force, his characterization is clever, and his color exceedingly harmonious. It is pleasing to find a commission for a public portrait such as the one in question, confided to a painter, other than the accepted few who have been turning out work of the stereotyped kind for years on years, and whose achievements do nothing to enhance the national wealth in Art. Happily a distinct tendency to greater breadth of view on the part of public bodies is beginning to assert itself.

Miss S. De M. Carey, of London, spoke on "Women's Work in the War," at the Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway, Fri., Nov. 15, under the auspices of the United War Work Committee.

PITTSBURGH

At the Carnegie Institute, four exhibitions are now on; one exhibition of the private collection owned by Mr. Herbert du Puy of Pittsburgh, another of a group of etchings and drawings by M. A. J. Bauer, some 30 oils by Henry Salem Hubbell, and the ninth annual exhibition of the Associated Artists of Pittsburgh.

Mr. du Puy has collected beautiful objects characteristic of the periods in which they were produced—polychromed sculpture, carved boxwood, Renaissance, wax portraits and ecclesiastical jewelry from France and Italy, Louis XIV, XV and XVI snuffboxes, bonbonniers and carnets de bal from the courts and miniatures of famous European and American personages. Included in the collection are ivories, laces and fans of many periods. The 275 miniatures form an interesting collection. The English group includes examples by all the famous miniaturists from Henry VIII to Queen Victoria, including several by Nicholas Hilliard, Isaac Oliver, Samuel Cooper, John Hoskins, C. Jansen, John Flakman, W. Dobson, Laurence Crosse, Bernard Lens, Ozias Humphrey, Sir Thomas Lawrence, Sir Thomas Gainsborough, John Smart, Andrew Plimer, Samuel Shelley and Richard Cosway.

The group of etchings and drawings are by M. A. J. Bauer, a modern Dutch artist, who has visited the cities of Turkey, Palestine, Egypt and India, and has well depicted them.

The 30 oils by Henry Salem Hubbell are shown under the auspices of the Carnegie Institute of Technology. Mr. Hubbell, a well known exhibitor at the annual exhibitions throughout the country, has recently been appointed Head of the Department of Painting and Decoration of the School of Applied Design.

The ninth annual exhibition of the Associated Artists of Pittsburgh includes 146 works by local painters. The honors were awarded to "Louise" by Malcolm S. Parcell; "Hydrangeas" by Elizabeth L. Rothwell and "Isle of Springs from Westport" by Charles J. Taylor. Mr. Charles J. Taylor is also represented by a special group of his illustrations that have appeared in "Life," "Judge," "Harper's" and other publications.

The Bauer, Hubbell and Associated Artists' exhibitions will continue until Jan. 6, 1919, and the du Puy collection will be on exhibition through the winter.

SYRACUSE (N. Y.)

Provincetown by Gerrit A. Beneker is shown in pictures now in the loan room of the Syracuse Museum. In addition to the Beneker pictures there are twenty or more from Frank H. Desch who paints girls in the out-of-doors. The harbor, wharf and flower gardens at Provincetown form the background for the major part of these paintings.

With his collection of oils, Mr. Beneker is showing some of his excellent war posters which helped the men to stay on their job when putting up the army and navy building in Washington of which he was the "labor expert."

Thomas Mitchell Peirce of N. Y. has placed portraits of his wife and his father-in-law, W. H. H. Neal in the gallery for the month. The exhibition is completed with the plaster cast of the Titanic memorial by Gertrude Vanderbilt Whitney.

Director Carter recently showed a number of his own canvases at the Hendrick's gallery. Some of his best works are landscapes in the vicinity of Syracuse.

SAN FRANCISCO

An exhibition of theatrical designs by the Dutch artist, Hermann Rosse, has been installed by Mr. J. N. Laurvik, in the Palace of Fine Arts. The collection is hung in what was the William M. Chase room during the exposition period, which has been redecorated in a color scheme of wistaria, dark blue and gold, making another finished museum gallery to be added to those already completed. In these surroundings Mr. Rosse's decorative designs make a harmonious ensemble. Mr. Rosse, who recently left the School of Fine Arts to become the head of the department of decorative arts in the school of the Chicago Art Institute, will be remembered as the decorator of the Peace Palace at the Hague and the Netherlands Pavilion at the Panama-Pacific exposition. He is an exponent of the most advanced modern ideas in scenic designing, and his exhibition furnishes an interesting exposition of these ideas.

J. Phillip Schmand, whose handsome studio in the Hotel des Artistes, 1 West 67th St., is always attractive to visit, with its atmosphere of quiet refinement and hospitality, has been working on several miniatures. Among these is an unusually fine half length of Mrs. Bedford, daughter of the late Mayor Gaynor, soft and delicate in tone and color and charmingly refined; and two half lengths of young soldiers, notable for expression and the fine rendering of the uniforms.



Arthur Preyer

Arthur Preyer, son of Mr. A. Preyer of N. Y. and The Hague, second lieutenant of the Aviation Res. C., died in France while in service, Aug. 19 last, aged 22.

He became a student of Princeton University in 1915 and joined the National Guard. At Fort Meyer he volunteered as aviator and served in France since Nov., 1917, at different camps. He became second lieutenant in June last.

His best friend wrote his father as follows:

"I am very sad when I think that no more will I be greeted with his cherry laugh, nor no more his good companionship, yet my heart swells with pride that I have known one who with his bravery and devotion to our cause will be always an example and inspiration to us all."

Russell L. Duval,

1st Lt. A. S. Sig. Res. C.

CINCINNATI

The large Indian picture called "The Chief Speaks," by Ernest L. Blumenschein, has been acquired by the Art Museum. The canvas, which was included in the Museum's last exhibition of American art, is a strong example of this interesting painter from the Taos region.

When first exhibited in Chicago the picture brought the artist the Potter Palmer Gold Medal with \$1,000. In the warm evening sunlight, against the bold outline of the Taos range and overcast by a threatening sky, stands the chief with all the proud noblesse of bearing and expression of his race. He is clad in a white robe, his head-dress is composed of white and red feathers, and in one of his hands he holds an eagle's wing. An old and a young Indian stand next to him, their vivid green and red blankets and their more subordinate attitude being in picturesque contrast to that of their chief. In the middle distance are various other Indians and behind them lies the Indian chapel built by the missionaries over a hundred years ago.

The whole composition is big in feeling; it is of that decorative completeness which characterizes Blumenschein's Indian paintings as a whole. Though at times the artist has a tendency to lay on his paint too thickly, thus somewhat deadening texture, the new canvas is entirely free from that quality.

Blumenschein first studied art in this city. Even while here in 1889, his impulsive artistic temperament is well remembered. It is the same which always got him so many friends, at the same time leading him into many an artistic scrap like the recent one fought in the AMERICAN ART NEWS. Blumenschein's early talent is also remembered, at a time when his clever draughtsmanship was developed under Mr. Nowotny's guidance. From here "Blumy," as he is called now, went to N. Y., and later to Paris, where he studied at Julian's with Constant and Laurens. When back in America the artist, in order to make a living entered the field of illustration, and it proved of such financial help to him that he has kept it up, if only as a sideline, to this very day.

About eight years ago Blumenschein went to Taos, where he joined the then small but nevertheless able and enthusiastic contingent of America's artistic explorers.

The Pratt Art Alumni Club, No. 296 Lafayette Ave., Brooklyn, gave an informal reception to Mrs. Walter Scott Perry on Friday evening, Nov. 22. Mrs. Perry is showing some of her Southern California paintings at the Club House until Dec. 19.

Henry B. Snell now has a class in oil and watercolor painting which meets Saturday mornings at Pratt Institute, Brooklyn.

PARIS LETTER

Paris, Nov. 16, 1918.

In default of new exhibitions, art lovers are finding much to interest them in the salesrooms, where collections that have taken generations to make are being dispersed for one reason or another. In a few days the late Edgar Degas' large representative collection of contemporary and late XIX century paintings will be sold at the Hotel Drouet, when Mary Cassatt and Fantin-Latour will hang side by side among the Manets and Mousots, the Forains and Daumiers.

Art Prices Rule High

High prices prevail and seem easy to obtain. Only the other day a bit of the original Ms. of the "Songs Without Words" signed by Verlaine fetched \$370, a figure that would have filled "pauvre Lelian" with joy, if he could have got it when he was writing his "Belgian Landscapes" in the wineshops of Brussels or Ostend in 1872, the troublous year following the conclusion of the disastrous Franco-German War. What a misfortune that Verhaeren is not here to sing in the same Belgian towns paeans of thanksgiving for the very different ending of this far greater and more decisive struggle.

Will Jacques Seligmann Retire?

Mr. Jacques Seligmann is preparing to sell off some of his stock of art works in the Rue de la Paix. He says he means to retire as soon as the peace treaty is signed.

Old French Tapestries Sold

It is not every day that fine French tapestry comes on the market, but when this happens collectors will go any distance to secure it. The five beautiful panels of Aubusson known as the Daphne and Chloe series, which have hung for years in the Terrageot Chateau, were recently held after the death of the owners, on their own Burgundian background, and fetched \$30,400.

Lille Museum Looted

It is now known that Lille Museum has been robbed of most of its treasures by Germany's art collectors with her armies, although its two principal prizes were saved by its curator, M. Theodore. With his own hands he lifted "A Descent from the Cross" out of its frame, rolled it carefully and packed it safely in the cellar with that curious waxea head which is always ascribed to Raphael. But the Goyas are gone, also the three Van Dycks, also the four Veroneses and the drawings by Michelangelo, Raphael and Da Vinci. They are perhaps still in the half-drowned Valenciennes, where they are known to have been for some time. Lille's collection of precious gold coins was also carried off under the eyes of the governor and keeper on Oct. 13, the very day the enemy entered the city. No time was lost. There were 800 curios in the collection, and although Prince Rupert of Bavaria ordered them to be returned to the Museum, only 150 came back, and of course the gold pieces have not been seen again. On the day of reparation and restitution—not far off now—they may be recovered.

Sevres Factory Loses Head

The state porcelain works of Sevres have lost their chief, M. Papillon having died of the injuries he received some weeks ago in a motor car collision. He was 69 years old and a great authority on his own particular subject, and was a familiar figure at all sales of porcelain or pottery in Paris. He had a very curious collection of antique porcelain of his own, curious more especially by its marks.

Cubism at the Theatre

If any proof were needed that the mind of Paris is at rest as to the issues of the war, an interesting one was given one evening recently at the little theatre of "the old Dovecot," (le vieux Colombier) where some pictures by Chirico were shown in an interval at an entertainment, with a running commentary on their titles and motifs. The paintings were furiously Cubist and the titles wilder even than the treatment and the Parisians their critical sense on the alert, shrieked with laughter. Then came ironical cries: "Vive Bouguereau," "Vive Meissonnier," the values of these two masters of clarity and precision in art coming with comic appositeness under the provocation of Chirico's chaotic work. "He's in the Italian trenches, we will let him off, but he won't do it again," was Mme. Rachilde's verdict, for that ritual writer was in the house. Art reasserts its hold on the Parisians who through picture galleries and art sales as they have not done for four years past.

Oils by Chahanian

Chahanian is showing at the Galerie Georges Petit a number of canvases, the work of odd moments of leave and leisure in these four war years past. Some of it is extremely good. Calm or greatly ruffled seas by moonlight, or bathed in the golden glory of a setting sun, subjects he has always favored, are here again.

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WASHINGTON

The war and its absorbing interests has not prevented the production of a number of art works for the adornment of the Capital City, among them the Meade Memorial to be erected to the memory of Gen. George G. Meade at a cost of \$130,000, and to be placed in the Botanic Gardens. The memorial is the work of Charles Gaffey, his design having been accepted by the Commission of Fine Arts. Another art work of more dramatic character by Mrs. Harry Payne Whitney, to be erected in Potomac Park, is to commemorate the heroism of the men who sacrificed their lives for women and children in the Titanic disaster. A memorial to the nuns of the battlefield, presented by the Ladies' Auxiliary of the Hibernians in honor of the sisters who gave their services as nurses on the battlefields of the Civil War, is to be erected on Rhode Island Ave., subject to the permission of Congress.

A fountain by Daniel Chester French is soon to replace the much-talked-of Dupont statue in Dupont Circle.

Edmund C. Tarbell, the present principal of the Corcoran School of Art, has made Washington his permanent home and is occupying the old home and studio of the late E. F. Andrews on 16 St.

ALLIED WAR SALON

Mr. Albert E. Gallatin announces for the Committee on Public Information, that an interesting feature of the Salon will be a group of paintings made in the shipyards last summer, by John C. Johansen.

The Secretaries of State, War and Navy are among the honorary Patrons of this exhibition.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Arden Studios, 599 Fifth Ave.—Twentieth annual exhibition of American Society of Miniature Painters, to Dec. 10. The Durant Kiln Pottery is shown simultaneously.

Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.

The Art Alliance of America, 10 E. 47 St.—Textiles. Art Alumni Association of Pratt Institute, 296 Lafayette Ave., Brooklyn—Southern California paintings by Mrs. Walter S. Perry, to Dec. 19.

Art Salon of Hotel Majestic, Central Park West at 72 St.—Under the direction of Dr. Fred Hovey Allen. Paintings by Miss Susan Ricker Knox, to Dec. 9.

Bourgeois Galleries, 668 Fifth Ave.—Modern art, to Dec. 7.

Braus Art Gallery, 2123 Broadway—Original drawings by Miss Jessie King of Glasgow, Scotland, extended to Dec. 7.

Brooklyn Chamber of Commerce, Court and Remsen Sts.—32 paintings by F. L. Schenck. Indefinite.

Brooklyn Museum, Eastern Parkway—Works by the Russian painter, Boris Anisfeld, to Dec. 1.

The Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway. Paintings by members during Dec.

The City Club, 55 W. 44 St.—Pictures by Colin Campbell Cooper, and Mrs. Emma Lambert Cooper. To Dec. 10.

Daniel Gallery, 2 W. 47 St.—Drawings by Charles Demuth.

Durand-Ruel Galleries, 12 E. 57 St.—Paintings of the "Avenue of the Allies" by Childe Hassam, to Dec. 7.

Ehrich Gallery, 707 Fifth Ave.—French XVIII century stipple and line engravings, during Dec.

Ferargil Gallery, 24 E. 49 St.—Small paintings, bronzes, and wrought iron, through Dec.

556 Fifth Ave.—Decorative paintings on silk by A. L. Locker, Dec. 7-24. Under the direction of Mrs. Albert Sterner.

Flambeau Weavers, 7 E. 39 St.—The Bryant Fleming collection of Chinese carved panels, extended to Jan. 1.

Folsom Gallery, 560 Fifth Ave.—Paintings by American artists, including examples of the late Henry G. Dearth.

Grolier Club, 47 E. 60 St.—Books and engravings illustrative of the arts of the architect and interior decorator, principally of the XVIII century. To Dec. 31.

Kennedy Galleries, 613 Fifth Ave.—Old English prints and aquatints by William A. Sherwood, through Dec.

The Milch Galleries, 108 W. 57 St.—Paintings by Edward H. Potthast, N. A., to Dec. 16.

The Little Gallery, 4 E. 48 St.—Hand-loom work by the Tenafly Weavers, through the month.

The Macdowell Club, 108 W. 55 St.—Group of ten artists, Nov. 26-Dec. 8.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. Four Saints by Fra Filippo Lippi, a wonderful showing of Japanese prints by Hiroshige, in superb colorings, and others of Japanese actors, by Shunsho, Athenian Onos, a coffee pot made in America during the XVIII century as loaned by Judge A. T. Clearwater, a Japanese figure of Jiso, carved in wood. The Museum has recently inaugurated lectures for the deaf.

Montross Gallery, 550 Fifth Ave.—Early Chinese portraits, pottery and stone sculpture as collected by A. W. Bahr, to Nov. 30.

Musmann Gallery, 144 W. 57 St.—Prints by members of the Manhattan painter-gravers, extended to Dec. 4.

New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries. The modern prints are mainly from the S. P. Avery collection. Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley. War lithographs by Brangwyn, Bone, Pennell and Copley.

The National Society of Craftsmen, 119 E. 19 St.—Works by soldiers and sailors, indefinite.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—French war posters recently brought over, to Dec. 21.

Pen and Brush Club, 134 E. 19 St.—Crafts exhibition and sale, to Dec. 2.

The Salmagundi Club, 47 Fifth Ave.—Watercolors, illustrations and etchings, Dec. 7-21.

Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects. Indefinite.

Scott & Fowles Galleries, 590 Fifth Ave.—The Thomas Hope collection of Flaxman's drawings, to Dec. 19.

Studio of Violet Mege—Paintings on view every afternoon except Sunday, beginning Dec. 10.

The Touchstone House, 118 E. 30 St.—Painted furniture by Mrs. Berthelin Osgood, to Dec. 2.

Washington Irving Gallery, 122 E. 17 St.—Photographs under the auspices of the Pictorial Photographers of America.

The Whitney Studio, 8 W. 8 St.—Paintings by Ernest Lawson and Guy Pene du Bois, to Dec. 18.

ART AND LITERARY AUCTION SALE CALENDAR

The Anderson Galleries, Park Ave. and 59 St.—The library of Herschel V. Jones (A-H) Mon. and Tues., Dec. 2-3 at 2:30 and 8:15 each day. Chinese porcelains, pottery, bronzes (hanging lanterns), jades, screens, hangings and other objects, collected in Japan, China and Korea by Otto Fukushima (May to Dec., 1917). Fri. and Sat., Dec. 6 and 7 at 2:30 P. M.

The Walpole Galleries, 10 E. 49 St.—Library of Miss Mary Harriott Norris, Morristown, N. J., with additions. Biography, history, first editions of modern authors, travel, general literature, art, etc. Thurs. aft., Dec. 5, 2:30 P. M.

BOSTON—C. F. Libbie & Co.—Railroad literature, together with rare old newspapers, being duplicates from the collection begun in 1767 by Gov. William Plumer of New Hampshire, together with other miscellaneous books, annuals, birds, Civil War histories, general literature, etc., Thurs. and Fri., Dec. 5 and 6. Each day at 10 and 2 o'clock.

ARTISTS' EXHIBITION CALENDAR

National Academy of Design—Winter exhibition, Dec. 11-Jan. 12, 1919.

ART AND BOOK SALES**Blumensteil Picture Sale**

Some 37 oils and watercolors, and some 50 pencil sketches by Rosa Bonheur from the collection of the late Emanuel Blumensteil, and a few others, were sold at the Anderson Galleries, Tuesday evening last, for a total of \$7,148.50.

There was a fair attendance and some good prices were realized. The principal buyers were Miss Rose Teschner and Dr. Riefstahl; as agents, Mr. G. C. Converse, Mr. Louis T. Haggin, Mr. Henry Schultheis and Mr. G. C. Rohlf.

The pictures that sold for \$100 and over with buyers and prices, were as follows:

Hamel (Dutch School), "Home to the Fold,"	\$260
Boudin, E., "Study of Clouds," R. Trowbridge	226
Henner, J. J., "Joan of Arc," G. Wells	210
Gerome, J. L., "The Caravan," A. Levy	200
Monet, "Sky at Sundown" (pastel)	145
Detaille, E., "Private of French Dragoons,"	180
G. Wells	110
Munthe, L., "Midnight Sun," H. Schultheis	145
Van Leemputten, C., "Oncoming Flock," S. D.	140
Bowman	140
Kampf, A., "Mason Toting Mortar," A. Levy	325
Thaulow, Fritz, "On the Trentino," G. C.	160
Converse	270
Wywiczki, M. G., "Nomad Chief," J. Hartog	510
Beauquesne, "The Outpost," J. Hartog	220
Brown, J. G., "Making Her Jealous," Clapp	105
Vibert, J. C., "The Prince of the Church,"	150
Clay, P. J., "Moonlight on the Scheldt," J. Har-	900
tog	
Lynch, Albert, "Fancy Free," C. Rohlf	200
Knight, Ridgway, "A Question by the Lake,"	
J. Hartog	
Haquette, G., "Fishermen in a Squall," G. C.	
Converse	

Curtis Art Object Sale

The first session of the sale of Egyptian, Greek and Roman bronzes, potteries and statuary, antique Syrian tomb jewelry, antique bead necklaces, and antique Roman and Mohammedan glazed potteries, forming the collections of the late Thomas E. H. Curtis, at the Anderson Galleries, Tuesday afternoon last, brought a total of \$3,715.50.

The highest figure of the sale, \$500, was paid by M. B. Henderson for a Greek VI century bronze vase.

Other good prices were as follows:
No. 86—Greek bronze head of Jupiter Serapis. Dr. Riefstahl, agent, \$250.
No. 44—Bronze Pan Syra. Mr. B. Henderson, \$250.
No. 74—Gilt bronze head of Osiris, Egyptian XVIII dynasty. Dr. Sinkhovitch, \$120.
No. 43—Circular bronze pan. M. B. Henderson, \$100.
No. 49—Bronze Syrian mirror with handle. J. Brummer, \$100.

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(Public) on 10th December

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Fayard; Me. Edmond Petit, 25 Rue Coquil-
liere. Experts, MM. Bernheim Jeune, 25 Bd.
de la Madeleine; MM. Durand Ruel, 16 Rue
Lafitte; M. Ambroise Vollard, 28 Rue de
Grammont; M. Loys Delteil, 2 Rue des Beaux
Arts (for engravings).

Charles H. Miller Sale

A collection of old English and American
China color glass, old Dutch brass and cop-
per and other interesting specimens, formed
by Mrs. Charles H. Miller, of New Haven,
Conn., was sold this week at the American
Art Galleries. At the first session, Mon.
aft., \$3,691.50, was realized.

No. 69—Pair XVIII century Bohemian cut and
engraved glass goblets, 10 in. high. E. Bernay, \$180.
No. 155—Early XIX century American Benning-
ton ware lion, 11 in. long, 9 in. high. W. D.
Breaker, \$130.

At the second session, Tuesday afternoon,
\$5,155 was realized, making a grand total
of \$8,846.50.

No. 490—Part of XVII century Staffordshire pur-
ple lustre resist tea set. W. D. Breaker, \$300.
No. 498—XIX century American patchwork quilt,
8 ft. 10 in. square. David Belasco, \$85.

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Isaac D. Fletcher Furniture Sale

Household furnishings and embellishments removed from a Fifth Ave. residence; also additions from the Isaac D. Fletcher collection, were sold at the Anderson Art Galleries last week. A total of \$4,651 was obtained at the first session, Nov. 22.

No. 137—Louis XV bronze clock and candelabra; clock, 34 in. high, candelabra, 49 in. Olivetti, \$500.

At the second session, Saturday afternoon, a total of \$18,136 was realized, making a grand total of \$22,787. Miss R. H. Lorenz, agt., paid \$3,750 for Nos. 260-261, 6 pair of long velvet window curtains, from the Fletcher collection.

Dodd Library Sale

At the fourth and final session of the sale of rare books in Part I of the stock of Robert H. Dodd, at the Anderson Galleries, Thurs. aft., Nov. 21, 234 items yielded a total of \$1,918.25, making a grand total of \$19,974.50.

No. 821—"Vanity Fair" by William M. Thackeray (London, 1847-8), rare first edition, bound from the original parts, was purchased by Curtis Walters for \$300.

No. 820—"A Set of Christmas Books" by W. M. Thackeray (London, 1849), 6 vols., first editions. George D. Smith, \$205.

No. 885—"Letters of Washington to Several of His Friends" (New York, 1778), first edition. Frederick W. Morris, \$100.

Dodd MSS. Sale

Autographs and MSS. contained in the stock of Robert H. Dodd were sold at the Anderson Galleries at the first session, Thurs. eve., Nov. 21, for a total of \$1,934.75.

The leading price, \$495, was paid by R. F. Merrill for No. 113, "A Moral and Political Survey of America," by Nathan Dane (1788-1832), an unpublished original MS., 6 vols.

No. 89—Original autograph MS. of "My Debut As a Literary Person" by "Mark Twain," dated "Vienna, October, 1898," went to G. Wells for \$280.

There were 199 items dispersed at the second session of the Dodd MSS. sale, Friday afternoon, Nov. 22, for which \$1,443.10 was realized.

No. 317—Signature of Thomas Lynch, cut from the title of a volume of Swift's works, very rare, was purchased by George D. Smith, for \$220.

No. 207—Letter from Alexander Hamilton to R. G. Harper, Albany, Feb. 19, 1804. George D. Smith, \$95.

At the third and final session, Friday evening, Nov. 22, 200 items brought a total of \$1,193.65, making a grand total of \$4,571.

No. 425—Autograph letter of Israel Putnam, Major-General in the Revolution, scarce. George D. Smith, \$77.50.

Stillman Library Sale

There were 250 items dispersed at the seventh session of the sale of the private library of the late James Stillman, at the American Art Galleries, Thurs. aft., Nov. 21, for which a total of \$2,325.50 was realized.

No. 1810—"Miscellaneous Books," comprising philosophical, theological, biographical, etc., about 1,690 vols., went to Mr. Mendoza for \$118.

At the eighth and last session, Nov. 21, 339 items (Americana) brought a total of \$3,692.75, making a grand total of \$22,676.75 for the eight sessions.

The Metropolitan Museum paid the highest price, \$480, at the last session, for item No. 1988, "Antiquities of Mexico" by Lord Kingsborough (London, 1831-48), 9 vols.

No. 2069—"View of New York," taken from the Bay near Bedloe's Island, painted by J. G. Chapman and engraved by W. J. Bennett (New York, 1836), went to P. A. Chester for \$330.

Clare-Avery Library Sale

Standard sets of the favorite authors, first editions, and other choice books from the library of E. B. Clare-Avery, were sold at the Anderson Galleries on Monday afternoon and evening, when a total of \$4,857.50 was realized for the 525 items sold.

No. 471a—"The Works of Shakespeare," edited by Henry Irving and Frank A. Marshall (London, 1888-90), extra-illustrated and extended to 40 vols. W. Brackett, \$405.

No. 10—"Arabian Nights" by Richard F. Burton (Benares, 1885-8), literally translated, 16 vols., rare original edition. L. W. Demming, \$152.50.

No. 199—"Le Costume Historique" by M. A. Racinet (Paris, 1888), 6 vols. H. Lowenstein, \$134.

Sale of Antique Arms and Armor

A collection of arms and armor, comprising rare old guns and pistols, edge weapons and scarce books relating to armor formed by Charles Schott, Jr., was dispersed last week by Messrs. Scott & O'Shaughnessy, at 116 Nassau St., for \$18,200.

Good prices were realized, the feature of the sale being the Joseph Manton shotguns and flintlock firearms.

Nos. 49, 51 and 52—The Joseph Manton double-barrel flintlock shotgun, period 1795; the rare Joseph Manton combination percussion and flintlock gun (1812), and the Manton double-barrel tube detonator shotgun (1818), the latter a rarity, brought \$1,200, top price of the sale, from Sumner Healy.

Florence Este Honored

Editor AMERICAN ART NEWS

Dear Sir:

In these days of interrupted mails you may not have learned of an honor conferred upon an American artist in France which should obtain publicity, as it reflects credit upon our achievement in the field of art.

A landscape by Miss Florence Este, the Phila. painter, resident in Paris, has been bought by the French Government from an exhibition at the Goupil Gallery. This is a conspicuous honor at any time, but now when France is carrying the burden of a heavy war debt, it is a special distinction. What country other than France would consider the acquisition of a fine work of art so vitally important that money must be spared for its purchase in such times as these?

Miss Este's canvas which now bears the coveted label "Acquis par l'Etat" has been enthusiastically praised by Cottet, Ménard and other distinguished French artists. It represents a rolling country covered with

ripe grain broken by a valley and a group of tall poplars. The white houses of a little hamlet are touched by the rays of the evening sun.

Very truly yours,

Emily Sartain.

Philadelphia, Nov. 25, 1918.

PRINT DEALERS' PROFITS

At a recent gathering of artists in an uptown studio the matter of percentages of commission asked by certain dealers in prints came up, when it appeared that some well known firms were demanding 50% for sales of etchings by Americans, and only 25% for sales of those by foreigners. This seemed to the artists like unjust discrimination against the native artist, and various propositions were advanced as to how the artists might induce the dealers to be less exorbitant. Feeling became intense when one etcher testified that an old and established firm dealing in prints as a side line with their business of handling important paintings was satisfied to charge the American artist a commission of only 15%.

Considering the moderate prices charged by American artists for their etchings, it seemed to the artists present that there was little excuse for the prevailing fluctuation in the scale of commissions. Although no definite line of action was decided upon, it seemed, from the temper of the gathering, that an effort for the establishment of a more uniform scale would soon be made.

A sensation was sprung by the announcement that a director of the prints division of an important museum had been, and was believed to still be a member of a prominent firm dealing exclusively in prints. The manifest impropriety of such a situation was commented upon in rather strong language and the unethical spectacle of a business man being in a position to receive a salary for making purchase of his own wares was vigorously scored.

PAUL MANSHIP VICTORY PIN

An interesting souvenir to possess, commemorating the great victory achieved by the Allies, may be had in the form of a bronze Victory Pin designed by Paul ManSHIP, which is for sale by the Art War Relief at 661 Fifth Avenue. The price of the pin is \$1.00. All proceeds from the sale of these pins go to the work of the Art War Relief.

Miss Ava de Lagerkrantz has recently painted in her Carnegie Hall studio several portraits of unusual strength and quality. Perhaps the most notable is a bust presentment of Dr. Frits Holm, Commissioner of the Cuban Red Cross in his uniform and with his decorations. The subject, still a young man, has a serious thoughtful expression, well rendered. The artist's striking half length and well known presentment of Mlle. Greta Torpadje, the singer, is also on view in her studio. Miss Lagerkrantz, who is the daughter of the Swedish Admiral de Lagerkrantz, an admirable miniature of whom she has painted, was born in Sweden and studied in Paris under LeFebvre, Constant and Robert Fleury. She is a strong draughtswoman and has a rich color palette.

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ART BOOK REVIEW

A HISTORY OF ITALIAN FURNITURE FROM THE XIV TO THE EARLY XIX CENTURIES. By William M. Odom. Doubleday, Page & Co., 1918.

An entrancing subject to all lovers of the beautiful is exhaustively handled by William M. Odom in his remarkable work on Italian furniture, of which Vol. I has just been published. The book is dedicated most appropriately to Signor Stefano Bardini, whose fine collections are well known to connoisseurs, both in Florence and through the exhibition and sale of part of the same in N. Y. last season. Mr. Odom pays tribute to Signor Bardini for the "preservation of the finest examples of Italian furniture," which evidently have been a great source of inspiration to the author.

The ground covered in this volume includes the XIV and early XV centuries in Chapter I, dealing with "Italian Gothic" art; the second half of the XV century in Chapter II, on the "Early Renaissance"; the first half of the XVI century in Chapter III, devoted to the "High Renaissance"; and the second half of the XVI century, in the final Chapter IV on the "Late Renaissance." These periods are comprehensively reviewed and the gradual evolution from the simplicity of the XIII century to the elaborate decorations and sumptuousness that already marked the early XV century forms an interesting topic for the opening pages.

It is impossible to do full justice to a work of this importance in the necessarily limited space available, and only the salient points can be noted for the information of students and art lovers to whom it will render invaluable service. As a chronicle of Italian art it touches on much that is of absorbing interest beyond the field of interior decoration and furniture. Architecture and, incidentally, paintings and sculpture, the great artists of the trecento, quattrocento and cinquecento, beside historic personages, all find their place in these pages, in regard to their influence on or relation to the artistic furniture of the three centuries in question.

The book is profusely and finely illustrated with half-tone engravings of great beauty that are in themselves a record of the finest examples of Italian decorative art. Cassoni, cofanetti, sedie and sgabelli, tables, beds, mirrors, credenze, candelabri, e tutti quanti, etc., are reproduced in their more or less elaborate forms, a delight to the eye and a joy to the student of medieval and Renaissance art.

The Union League Club will exhibit fine book bindings in its December art display.

F. S. Church has taken a new studio in Carnegie Hall. He is now working on a picture that is to have a journalistic trend.

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Mr. VAN SLOCHEM, late of Fifth Avenue, New York, and Paris, has recently opened premises in London, for the duration of the War, and trusts that his AMERICAN clientele will entrust him as before to carry out for them Commissions at the Important Sales, and will also put themselves into Communication with him with a view to keeping them as *courant* with any opportunity that may occur for acquiring Art treasures.

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